

# THE CREMONA

THE MAGAZINE OF MUSIC.

With which is incorporated

**'THE VIOLINIST,'**

**The Record of the String World.**

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Vol. V, No. 58.

September 18th, 1911.

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LILLA DOUGLAS SHARPS.

# THE CREMONA

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*Edited by J. Nicholson-Smith.*

*Publishers: The Sanctuary Press, No. 3, Amen Corner, Paternoster Row, E.C.*

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September 18th, 1911.

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### Composers of our Day.

Whose works are included in the Opus Edition.

#### Lilla Douglas Sharps.

Lilla Douglas Sharps is the youngest daughter of the eminent Liverpool artist, W. J. C. Bond. From a very early age she evinced great interest in music, and in quite childish days would frequently be requested to accompany songs at sight in local entertainments.

A few years later she gained Senior Honours Certificate, Trinity College, for organ playing, a certificate for similar grade pianoforte being recorded the same day. Later, the Diplomas of Associate and Licentiate of the London College of Music were added.

For a time became a member of Liverpool Philharmonic Society, under the conductorship of Dr. (now Sir) Frederick Cowen, and used frequently to take the principal vocal part in various concerts.

Upon marriage, a quieter life of domesticity ensued. Then a serious illness, followed by nearly five years of practical invalidism, fostered a taste for writing verse, contributions to the press being from time to time looked for by those interested in the writer. Several lyrics have been recently set to music by the same pen. 'In sympathy . . .'

This year 'The Choice' and 'Lovelight' have been received favourably by the press, the following being a few extracts:—'Two

tasteful and smoothly written songs; both interesting, and present very agreeable melody.' 'Two songs of much merit, reveal nice taste, are melodious and expressive.' 'Both these songs are very tuneful and singable. Display great promise for future work.'

Though not strong enough to give many lessons, there is always a steady little band of pupils under careful tuition, from time to time being recorded as successful candidates in various examinations.

### Crowned!

I've crowned thee dearest, with a crown of  
roses,

Of rich, red roses—emblems of deep love;  
And as the chaplet thy fair brow encloses,  
I own thee Queen of Love!

In thy dark eyes I seek the love light tender,  
Which shines and glows, and aye encircles  
me,

And in those orbs of soft, and mystic splendour,  
Myself I see!

My love enwraps thee as a robe all stately;  
Thou art my sovereign lady, all mine own!  
So thou art crowned, beloved! yet sedately  
Thou reign'st alone.

I pay thee homage, as thy knight should duly,  
And were I king, I'd set thee on my throne,  
Yet is my heart thy throne! Purely, and  
truelly,  
'Tis thine alone!

EMILY A. HILL.



## Summer Music.

**M**USICIANS generally, following the example of the old omnibus driver who spent his holiday in riding about town on the roof of an omnibus, love to spend theirs in listening to other people's performances. The Arts and Dramatic Club, of which we gave a sketch in our July number, continues its interesting bi-weekly concerts throughout the summer. The high artistic worth of the programmes and their performance, the general air of geniality and collegiality that pervades Clavier Hall on these occasions, and the entire absence of ceremony, all conspire to render the enjoyment of these concerts complete.

So much for the general impression; but we will try to bear in mind that the musicians responsible for these programmes are artists in the best sense of the word; and this being so, we may perhaps be permitted to criticise their work in detail.

The pianoforte playing of Miss Gladys Vandamm, for example, is marked by a touch of almost masculine virility, that makes the Brahms Rhapsodie (op. 119) just what it should be; possessing intense rhythmic feeling, and a just idea of musical phraseology. Miss Vandamm's performances are generally of a very welcome and laudable type. May we whisper that an occasional abstinence from that recklessness that sometimes mars this pianist's work, would greatly enhance its artistic value?

Manitto Klitgaard, already very well known, is a vocalist of whom very great things may be expected in the near future. Possessing a voice of pleasing quality, he uses it with care and restraint; especially so in certain old English folk-songs, which he interprets almost faultlessly. Youth, which is generally so great an asset to the musician, is a hindrance to Mr. Klitgaard, for we are sure that age will increase the compass and volume of his already excellent voice.

Mr. Felix Salmond is a 'cellist that pleased us mightily; playing the Brahms Sonata in E minor with Madame Salmond at the pianoforte, he showed all the rugged strength called for by the first movement of this work; besides exhibiting a beautifully clear technique, and an almost impeccable intonation. An entire absence of mannerism, and freedom from an overdone sentimentalism, raised him high in our estimation.

On another occasion, Mr. Salmond played Brahms's 'Kol Nidrei' exquisitely; a fine full tone being combined with deep musical understanding. Madame E. H. Fischer accompanied this solo with rare intelligence.

It must not be imagined that this completes the list of artists worthy of notice; but the exigencies of space compel us to select only those whose work will be of interest to the readers of a musical journal. The dramatic section to the club contributes very excellent work to these programmes, but it hardly comes within our province. J.P.

## Dartmoor, 18th August, 1911.

The sun and moon continue, and the light  
That gilds the sunny hills, for Nature's face  
Is aye renewed, and God's sign manual  
Of beauty, marking all His works and ways,  
Is never wanting, tho' its evidence  
Decrease with inverse iteration, while  
Our boasted progress mars and ever mars  
Earth's pristine glory, so to meet the needs  
Of ever-growing numbers—beautiful  
Our England must have been in olden days,  
When woods were many, and when men  
were few.

But lo! a relic of that younger world—  
God rest it undisturb'd while earth endure.

A sweep of lifted moorland, range on range,  
With heath empurpled, gay with golden gorse,  
And wooded vales between, and in the vales,  
May be, a venerable church, and lanes  
Of tangled verdure endless, lush with growth  
Of scarlet rowan-berries, and with sloes,  
Bright with the lustre of elusive blue,  
And here and there the woodbine with all  
blooms

That flourish in late summer meets our eyes,  
And over all descending like a dome,  
With white clouds dappled the blue arch of  
sky,

Thereby enhanced in loveliness, completes  
The perfect picture, softening the glow  
Of the high hills with fitful waves of shade,  
While o'er the land with its own quickening  
breath,

Blows from the Atlantic the sweet western  
wind. R.B.

## Correspondence.

Dear Sir,

I am glad that you have had a reply to 'Fiddle Fantasy No. 2.' Whether Mr. Heron Allen has made two violins, or two hundred, is quite immaterial. The correctness of his information is what really matters, and, as he had Mr. Chanot in the background when he wrote the book, the slips and pitfalls are not likely to be very numerous.

Nothing need be said about Mr. Hart's book, as it is quite able to take care of itself.

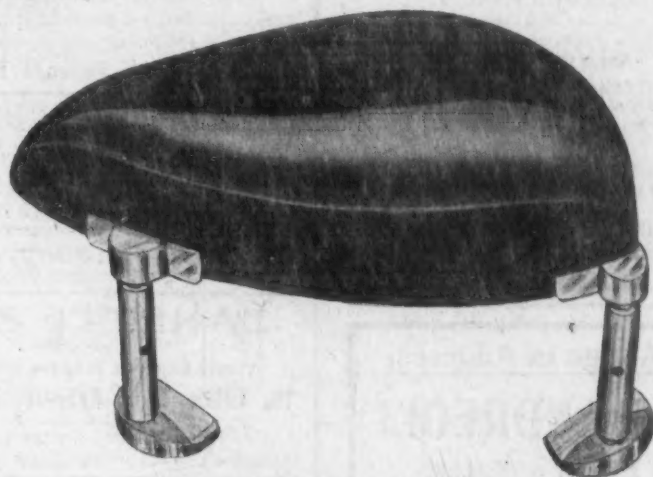
I am, Faithfully yours, A. W.



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EDMOND DUPONT.

# 'The Violinist.'

## Edmond Dupont.

EDMOND DUPONT was born in Bruges and comes of a highly musical and artistic family. At a very early age he showed undoubted talent for music, but his father, who held a Government appointment, wished his son to follow in his footsteps, knowing well that to live by 'art' meant a hard and strenuous life; but this was not to the liking of Master Dupont, and, against the wishes of his parents, he devoted himself to the study of the violin. He studied at the Brussels Conservatoire with Eugene Ysaye, who took the greatest interest in his young pupil and lent him his celebrated Strad on which to compete for the first prize and medal, both of which young Edmond gained with distinction. After holding numerous appointments as leader and solo violinist abroad, he came to England and was appointed a member of the late King Edward's Private Band, and leader and sub-conductor to the late Duke of Devonshire's Orchestra. A fine soloist, a player of great warmth and beauty of tone, he has often been compared in style to his great master, Eugene Ysaye. He has lately formed an orchestra, which, judging by the success, it has already achieved at numerous engagements, is likely to prove an artistic and financial success. His agents are N. Vert, Ashtons, and Keith Prowse & Co.

H.H.H.

## On Methods of Teaching.

IT was while lazily lounging on the terrace of my hotel, gazing out to sea with one eye partially open, that the question presented itself. I had been passing in review the many violinists I had heard during the past concert season; violinists who had been trained by different masters, each one with a pet method. And after allowing my mind to ramble on quite promiscuously for some time, I suddenly stumbled against the question. It was this: Were methods of any use; and if so, which was the best?

I proceeded to compare results and individuals, but the more I compared the more entangled I became. Thereupon I left the matter in abeyance until such time as I could obtain expert opinion.

The opportunity presented itself sooner than I expected; being called to town on business, I determined to kill two metaphorical dicky-birds with one metaphorical stone—

and tracked down my old friend, Jeffrey Pulver.

I knew that this violinist had had experience of nearly all the methods that count, and besides, had much teaching practice of his own; so I reasonably expected to have the 'method' question cleared up for me.

I reached my victim as the latter was about to leave for a day's ramble in the forest, and accepting his cheerily-tendered invitation, accompanied him to the shady glades of Hawk-Wood.

The violinist was in decided holiday mood, and his conversation drifted from the subject of moss-growth on pollard elms, to the interesting phenomena of albinism and melanism; in short, he seemed to be interested in everything but the violin.

I cast about for an opening—and thinking I saw one, said, 'Yes, there seems to be a method in everything; take, for example, the methods of teaching the violin.' Mr. Pulver smiled; 'Yes' said he, 'there is a method in almost every form of madness.' I took my courage in my two hands and asked, 'Do you believe in any particular method?'—and the reply came without the slightest hesitation, 'Yes, undoubtedly, a particular method—for each pupil.' I began to think, but could not find the words to clothe my next question. But Mr. Pulver came to my rescue; 'the question of method,' said he, in an academic tone, as if he were repeating a quotation of which he had made use every day of his life; 'the question of method can be answered by the following:—no two pupils have similar hands; no two can work in the same way; no two think in exactly the same way; nor do any two students hear or feel or express themselves in the same way; to teach any two according to a precisely rigid method could therefore not possibly be attended by uniform success. . . . Moreover,' he continued 'the exigencies of the moment must be studied, and just such medicine administered as meets the complaint.' I acquiesced in silence. Then I said 'There is a very great number of "methods" and "schools"; can you single out one that can be universally applied?' 'No,' answered Mr. Pulver, 'not one that can, alone and unsupplemented be applied in every case,' and after a pause—'but there are some few methods that, taken in judicious combination, and supplemented by certain exercises and studies, can lead to excellent results.' 'But,' I asked, 'who is to make this "judicious combination" of methods?' Mr. Pulver smiled—'you are asking me a question that calls for a biased answer,' said he, 'but to reply to it as well as

I can; you require a teacher who understands his pupil well enough to know his powers and defects, who can select from each method that which will be of use to each particular student, and reject all that is unnecessary or extraneous; the rejected parts will, no doubt, be the selected sections in another case.' I began to see clearly.—'It amounts to this, then, every method contains good material for certain pupils, which must be supplemented by material from other methods; and that any method in its entirety, is unsuitable for every student.' 'Not unsuitable,' interrupted Mr. Pulver, 'but unnecessary; there is nothing to be gained by further strengthening a pupil's good points, until his faults have been corrected; the adherence to any one method can only lead to one-sidedness.' Then, with remarkable accuracy, Mr. Pulver picked up the thread of our conversation on the methods of reproduction obtaining among the pond *rotiferae*; surprising me with the extent of his histological knowledge, and the catholicism of his tastes.

L. J. E.

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(To be continued).

J.P.

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# The Ancient Dance-forms<sup>1</sup>

By JEFFREY PULVER.

(Continued from page 92).

The other peculiarity which I wish to mention in connection with the Irish Jig is that, according to Dr. Petrie, the ground was generally struck three times during each bar of the tune in the so-called 'hop-jig'; by 'struck' the writer wishes to convey the meaning of lightly tipped, in accordance with the sprightly nature of the dance.

I shall draw on Chappell's great store of information for one more note. The Jig was frequently danced in Scotland in triple time, as many examples and the words of the songs set to the music prove.

Feuillet, in his '*Receuil de danses*' (Paris, 1700), gives a choreographic setting of a '*Gigue à deux*,' most carefully engraved to show each step and movement, the tune being the famous Gigue de 'Roland' (♩). Another example in ♩, given in the same work, is called '*Gigue pour homme*.' The edition of the '*Receuil*' of 1704 contained a '*Gigue pour une Femme*' (♩), with the note added that it was 'Dancée par Mlle. Subligny en Angleterre.' It may be mentioned that the 1700 '*Gigue à deux*' was used by Taubert in his 'Tanzmeister' in 1717.

The dictionary of Furetière (1690) contains a definition of the word 'gigue,' other than those given at the beginning of this article, and I shall quote it without offering to make any remark upon it; for I am insufficiently acquainted with the history and customs of tight-rope dancing to confirm or dispute the statement . . . 'Gigue; the rope-dancers use this word to signify a sort of English Dance composed of all sorts of steps and which is executed on the rope.'

## V.—THE CHACONNE.

OF all the old dance-forms, there is probably not another that has outlived the ages as the Chaconne has done. Of comparatively small importance from a terpsichorean point of view, this form is of vast import musically; and the fact that those composers of to-day, who seek an adequate means whereby to exhibit their technical dexterity, make use of the form (as did also their predecessors for the same purpose), is sufficient evidence of the favour enjoyed by the Chaconne among musicians of all periods since its invention—or rather evolution.

Whether this form really comes under the heading 'dance-form' is somewhat debatable; but supported by the fact, that several operas

of the seventeenth and eighteenth centuries contain it as a dance, and that some diagrams showing its steps are to be found, I have added this evidence to the Chaconne's musical importance and have included it in this series.

This slight doubt as to the Chaconne having ever been a true dance is also entertained by Dr. Hugo Riemann; and although, as I have mentioned, several proofs in favour of such use are forthcoming, it will be generally admitted that the Chaconne, at no period, enjoyed the popularity attained by the Gaillarde, Sarabande, Gigue, Menuet or Gavotte. This refers only to its use as a dance; musically, the form was and is very frequently used.

The derivation of its name, as that of many other forms, is rather difficult to decide. Some authorities, including Littré, wish to have the name from the Spanish *chacóna* (from the Basque *chocuna*) which means 'pretty'; Dr. Johnson thinks we have it from the Moors, through the Spanish (a very likely contingency). Others derive it from a proper name. At one time the general belief was that the name was obtained from the Italian *cieco*—blind, after its supposed blind inventor; and others again find a connection between the term and the Italian verb *ciacciare*—to crush down. Desrat thinks it may be named from the ribbons worn at the neck by the dandies of the period, and called *chaconne*; while some others went so far afield as to hold that the Persian word *schach*, which means a king, had something in common with the name of the form, inasmuch as its dignity and noble characteristics merited the royal title.

To my mind, the most likely place to seek the source of the name is the seat of the form's origin. Although generally considered Italian or Spanish, I do not believe that either of these countries invented the form; but am of opinion that like the Sarabande, the Chaconne had its inception in Mauretania.

But, interesting as such etymological speculation may be, it is sufficient for our present purpose to consider it in the earliest form we can find of it in Italy and Spain, and follow it to France and Germany; and notice how the dance idea gradually vanished and the musical importance of the form grew.

In its original form the Chaconne was a piece of instrumental music constructed over a *Basso ostinato*, of not more than eight bars, the theme being varied as often as the ingenuity and dexterity of the composer allowed. The tempo was slow and dignified, and the measure ♩.

<sup>1</sup> Some early specimens were written in ♩, but they cannot be considered true Chaconnes as we have been taught to know the form, either in spirit or rhythm.



Before going into the details of the Chaconne's history, I should first mention the similarity of this form to the Passacaglia. The earlier composers considered these distinct forms, and found several constructional and melodic differences between them; differences which gradually became less marked, leaving the two forms very like each other, except that in the Chaconne the theme was invariably to be kept in the bass, whereas in the Passacaglia it was allowed to wander into any part of the harmony. But earlier, the Chaconne was always supposed to be in the major, the Passacaglia in the minor; and several compositions are to be found exhibiting this peculiarity; minor sections being designated 'Passacaglia' and major variations 'Chaconne.'

But a glance through a few of the most famous Chaconnes will show that this rule was not adhered to for very long, and in the end the minor mode seemed to become more popular for the Chaconne than the major; besides which the variations frequently changed from minor to major and back again, a form in which we have it to-day. Other difference which existed, or were supposed to exist between the two forms will be treated fully in the article on the Passacaglia. The first printed examples of the Chaconne that I have been able to trace are by Salomone Rossi, in 1613; and Girolamo Frescobaldi in 1614. The volume of *Toccate, Partite, etc.*, published by Frescobaldi, in 1616, contains several sections called *Ciaconna*, generally followed and preceded by other sections called *Passacaglia*, frequently also by *Corrente*. The form was not yet developed and cannot yet be considered to have acquired the true 'variation' character to a very great extent; nor was it distinct or homogeneous throughout.

(To be continued.)

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J.P.

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A little flower lay drooping in the heat,  
A thirst for rain or dew;  
Its frail stem wilting, and quite dim  
Its eye of blue.

Like to the flower, a tender, lonely heart  
Droops, and is full of pain;  
Longing for sweet, refreshing showers  
Of gentle rain.

Droop not, sweet flower, but ope thy tiny cup  
To drink the refreshing dew.  
God sends no pain! We may look up  
Both I, and you.

Those sombre clouds that float across the sky  
And quite efface the blue,  
Will fall in rain drops by and by,  
For me, and you.

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## 'Dylan.'

*Music is the only thing which makes known unto himself—  
Man. Music is poetry deified, the transfigured Christ.*

MR. HOLBROOKE had no 'book'—therefore he did not compete for the Ricordi Prize. A thousand pities! for if he had, with 'Dylan,' he must have assuredly carried it off, and been worthy to pass through a triumphal arch, like that of Trajan at Benevento, before the mighty mountains; more worthy than any huge Slaughtering Machine who ever existed, from Samson down to Cæsar and the Corsican ('that transcendent criminal,' as Herbert Spencer truly calls him). Wagner, on a well-known occasion, after the 'Ring,' stammered out—'Well then, if ye want a Kunst, so have ye one!' Goethe lamented he was not so lucky as to be an Englishman.

Now, here, in 'Dylan,' we have an Art, and an English (British) one; the question is—Do we accept it in gratitude and proud joy? or are we incurably unmusical?—as Hegel says, an unmusical nation '*von Haus aus*!'—an art which, although it no doubt owes to the *Vaterland*, is yet English self-centred, and once for all cries aloud: 'We have no need now for our music to be made in Germany,' 'Dylan' is tremendous music. Mr. Holbrooke is not a minor poet, but a pretty big master one, with a glorious imagination, no Chopin; albeit, into his ears, too, in the cradle when he was born, the cabalistic words and *Open Sesame* were whispered, 'The Black Notes.' He is nothing, if not chromatic—because he must be, for all that passion—at the same time he is equally dynamic with the white notes, at the right time. Let us at once take an instance, an angelic instance, of his harmony—to the sweet words of the noble poet (purer than Marlowe).

'To some kind embrace, or favour of soft eve.'

page 38.



And (17-18) to Theocritan verse of holy charm, how *squisitissimamente* the tone-poet sings of the Happy Vale.

'Haunted of none but quiet kine  
'Twixt sacred sea and sacred hills.'

(See, likewise, Tennyson's ineffable canto, 'Calm is the morn'). The critic (wretched word!) wishes he were a magician himself, that he might give, at every turn, music and words for the fascinated reader (one might almost say hypnotised reader).

As regards Elan, I am in poise; I confess I like her; I do not believe she was a *bit* of a 'witch,' even if her brothers were 'weir-wolves' at odd times! Surely, when the Hagenlike and cowardly brute, Govannion, who self-poses as the Apostle of Virtue (I should like to know what *he* did!) taunts her with her unhappy past and rumoured character, surely her 'Even so' must be gently ironical (she is a lady); and I like her phrase,

'The widow of great visions.'

it puts me in mind, somehow, of Joachim Miller's line (about the Abbey)—

'Her mother heart is full of memories.'

And, when Dylan makes his entrance, I like her

'What Prince is this?'

Prince-Bard; a charming combination! only the 'hero' is all too soon killed off, basely, meanly murdered by the Apostle of Virtue—*O bello Hagen No. 2!*

A word about this self-righteous Blusterer's philosophy in *re* Witchcraft. He cries 'I am a blade, against such evil and all other ills that breeds the cauldron unafraid stand I.' Bravo, Giovanni (or Govannion)! courage is good, but there is a softer thing than the sword (and stake—hideous!) against so-called 'Witchcraft,' and that is Reason, and the milk of human kindness—that has killed the wicked, hellish belief, founded on or supported by a wretched Asiatic versicle of fearfully ignorant cruel times and tribe, who, like their hideously cruel neighbours (and the Carthaginians, who for this deserved to be destroyed) or rather, their priests, placed, probably, children (those 'lilies of the field' and valley of tears) in the burning bronze arms of a Moloch, whence they fell off into the hell of fire below, while cannibal noises drowned their shrieks—*all to please God*: the most hideous delusion of mad 'Religion!' as if God were a wild beast!—or, what is worse, a cannibal 'King'—God, the *Mother* of all!!

'Dylan,' who seems to be in some way a kind of Parsifal, the Child of Nature, has a beautiful passage about what he loves to sing (but is the word 'slavering water' good taste,

O noble poet?). He then has one allusion to Odyssean Syrens—'singing sea-maidens bright with scaled and dangerous jewels of the deep'; he, too, is a tone-poet, and somehow we feel that it is a vile slander to call him 'a lewd songster'—nay, even his mother, Elan, utters a false note when she says (or sings) to him, 'You think me vile and a black memory.' I don't think he thought about such things. The words of this episode are Coleridgean-poetic, and the music (in the nature of things) doubly, trebly, so. Yet I cannot but think this is just one of those passages, or occasions, where the Soul of Music, *e.g.*, like Beethoven's in 'Fidelio,' where an 'Air from Heaven' was required, and not everlasting *recitativo*—*narrativo*. The wizard, Wagner (he made mistakes and was frightfully conceited and ill-conditioned, always back-biting like Carlyle, as his wife said) was wrong here. Sickly-sweet lollipop melody get rid of as fast as you like, but do *not* banish 'Adelaide' and 'Wanderer' 'Ave Verum'—music out of musical drama. We want *all* the angels of music ἀγγελοι.

Bach was a mighty master of recitation, but so also of chorus and song, and Brahms (our modern Bach), his music is full of melody. Neither Wagner nor Holbrooke nor anybody else can help this everlasting monologue (a thousand pages of score) from getting intolerably wearisome; our tone-poet himself (and he is a brilliant one, an orchestral Briareus) has well denounced Wagner's dreary wastes of rhetoric (especially in the 'Ring'); I wish he would take hints from himself. Many men (and women) honestly feel this style to be a *poderosissima* objection, drawback and spoil-feast—and that is why selections from Tristan, etc., are more enjoyed than the opera itself with its spun-out adulterous woes.

We do *not* want everything 'sacrificed to dramatic expression'—*all* drama becomes intensely wearisome, like a desert without oasis of palms and sweet waters, under sunshine and starsheen. The Lyrical must *not* be left out—that speaks to the Heart of Man, of Woman, aye, and Child. The Mentor of Italy quite agrees—'Si, sempre *drammatico e seccante*'—*always* the dramatic is a bore. Poor melody!—'Poor God with nobody to help him.' Harmony is ravishing, and nobody knows this better than our English *Meister*; but we cannot pay attention to two things at once, and to leave out Melody is utterly false and wrong; albeit, melodic *phrases* no doubt occur, but they are but *bits* in the kaleidoscope. Many *leitmotifs* are little more than *mems* for music, not music itself; though, I admit, immense use may be made of them.

Mr. Holbrooke has one, *e.g.*, Elan cries



Let me hear more.

and then the eloquent bit comes in—



Dominant seventh followed (and preceded) by the magic chord or added sixth, on the minor triad—the tritone chord: *the* most powerful of music, and for that reason even perhaps excessively used by Wagner and Holbrooke (*la-do-mi-fa*) in all its forms and contexts. One reason is, it is so romantically (and sacredly) mysterious, and by being brought in, added sixth, prevents that finality which we so much seek to avoid, owing to the limitations of music, in spite of all her 'Infinite Variety'; and this is just one of the reasons why melody—pure melody—should not be left out; let us have all we can, yea, and more also. At the same time it is one of the very reasons why melody has been latterly neglected, because, as Father Haydn said, 'the most difficult thing is to write a good original melody; complicated as harmony is, it is easier to be mastered than to invent fresh fair melody.' Elan then goes on to say (I wish she didn't), 'You think me vile and a black memory.' (No! No!) 'Dylan' beautifully responds, 'You shall be saint of my departed world.' When her Adonis Boy (but she doesn't know him) is gone, the universe feels a blank to her, and we may be sure *her* own tone-painter is rarely fine. When is he *not* equal to the occasion? Shakespeare might write for him, and Milton (the Creator of Satan—'Paradise, and Paradise Lost'); all is to be done by musical genius, of the stamp unmistakeable—learning *plus* genius=art; and Joseph Holbrooke has got it; he is now not much past thirty, and not even the composer of the 'Zauberflöte' and of 'Rosamunde' surpassed, or even imagined, a 'Dylan'—Daponte was not a De Walden—itself but one of a trilogy, the Belt of Orion! The phrase 'when the presence departs' (page 37) is like that word about the lilies of the field, a glance into the 'deepest depth of beauty.'

There seems a kind of allusion to Isaac and Abraham at the words 'Upon the stone of strife' (men were all once cannibals), you (ye!) laid my son. At the passage 'The poison of the Gods takes hold at last,' we have the tone-poet of terror (and he *can* thunder

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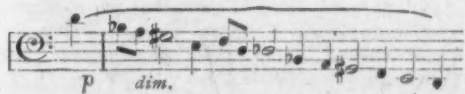
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and lighten as well as infinitely caress). I despair of giving any idea of his *Muse*; lovers must go to his *work* (beg, borrow or steal it) and study it every bar, if they wish to enjoy it, to eat and drink it and take it into their soul of souls. In a memorable passage of Boswell the loving-foolish Scot asks, 'If Lord Mansfield came in would he feel inferior to the gallant general?' 'Sir,' thundered Dr. Johnson, 'he would slink under the table!'—the poor critic! he certainly does in the presence of the tone-poet and painter in one. O music! music! what are our wretched words—lazy words!—to thee, the most Indefatigable of Heaven! the *Alter Ego* of poetry and more bewilderingly beautiful, infinitely. Dylan when departed (Act I, Scene 2) well says 'I am well released from this lust-burdened music's foul appeal. N.B.—Music is *never* lustful except with words—they spoil her—the wretched libretti and librettisti (not this one, he is well-mated with the composer, with loveliness and power—pagan power and Christian loveliness—may they go on and prosper!) The scene follows of Hagen-Govannion, driving the spear into the Sea-Adonis's back, and a whole host of magnificent music goes on; Thought and Feeling in one; but here, as in the 'Ring,' occurs one of those conventional follies so frequent on the stage—not least in Wagner.

Poor Dylan who would have been killed outright there and then (many a man has been for less), after being jabbed by this 'fiend'—holds forth like his prototype, Siegfried, declaiming away in the pangs of death. But I suppose we must overlook this—try to forget Wagnerian nonsense for the sake of Wagnerian sound—(N.B.—It is this bloody murderer—worse than Hamlet's uncle, who calls poor Dylan 'Thou lewd and drunken lover') go to! lewd and drunken thyself, and Judas to boot!—go to! hang thyself!

'A hell of time' goes on (of course to most imaginative music) but at last even Dylan does succeed in giving up the ghost, after (even) the Chorus of Wild-fowl (quite from the pen of the tone-poet of the *Danse Bacchanale*). But I suppose we are to imagine all these thoughts and feelings as passing through the poor boy's mind in a flash—and the music represents *that*. I would suggest that Dylan should be played by a lovely girl, and the part turned into soprano.



Here is a phrase—like the rainbow's curve (page 92), after 'Hear the wild-fowl pass.'

Dylan's *agonia* is introduced by that *fa-re* bit before quoted, realistically reiterated in key after key—the modern method—like so much else done to death by the Wizard and Necromancer, who had the impudence to sneer and jeer at the Heaven-born Schumann for it. Of course he *does* it, it *must* be used by all of us, but not to the fulsome falsehood of extremes.

With the magnificent Wild-fowl Chorus, quite of New Phantasy, the Magic Act ends, and the Wotan or Neptune of the work appears in Act II, as late as page 132.

Act I has been deemed by some musicians to be rather below the Holbrookeian high-water-mark—perchance 'due to the libretto'; if so, the composer meant it so, as Schumann did his 'Faust,' quite rightly ending best, greatest (Grove didn't seem to perceive this); but there is a poetic charm about Act I—no little of it due to the poetry (how very different from Italian twaddle!)—a charm which is opalinely enchanting. We leave the hyaline *aura* with regret.

(To be continued).

## Two Books on Handel.

'Handel' by R. A. Streatfeild (New Library of Music) Methuen, London, 1909. 7/6 nett.

'Handel' by Romain Rolland (*Les Maîtres de la Musique*), Felix Alean, Paris, 1910. 3f. 50c.

THE latter work owes a good deal to the former as the dates would indicate.

But M. Rolland's sketch is *facile princeps*. He is not only discerning and sure-footed, but catholic in the best sense of the word. And if we add to this his well-known traits, artistic insight, and the happiest command of the *mot juste*, it will be seen that his little book is both valuable and a delight.

Mr. Streatfeild's 'Handel' is viewed almost from the same stand-point but is decidedly heavy-handed. This, however, does not make the book less instructive. Mercier's portrait as frontpiece, indicates the general trend of the book very happily. Cipriani, in his famous portrait engraved by Bartolozzi, makes him look rather ridiculous with his cherubs and laurels, etc., whilst Mercier depicts Handel as the serious worker. So in the book accuracy is the chief aim, at any rate of the biographical section. Mr. Streatfeild's main thesis is that Handel the preacher is laid for ever in the tomb, but Handel the artist, with his all-embracing sympathy for human things and

his delight in the world around him, lives for evermore (*vide* Preface). But was Handel ever a 'preacher?' Surely not, he was too great an artist.

The biographical part of this work is well done and the errors of previous biographers have been clearly exposed. Most of these followed the life written by Mainwaring who was a contemporary of the artist. But his absence of dates and his inaccuracies about names and other things have led subsequent writers into serious errors. The absurd legend about Handel's infatuation for Victoria Terzi (or *vice versa*) arises from Mainwaring's allusion to 'Victoria' without a surname and, later on, Chrysander antedated Terzi's birth a mere decade, thus making Mainwaring's story chronologically possible, another inaccuracy due to Mainwaring's slipshod methods concerning the production of '*Almira*' (1705), and 'Prince Gastone of Tuscany.' But instances can soon be multiplied.

We much prefer M. Rolland as artist-critic to Mr. Streatfeild, but both should be studied. The latter is rather apt to read into Handel's music ideas of which we much doubt whether the composer ever even dreamt. It is necessary to transport oneself to the date of the composition, to submerge modernity and environ oneself as nearly as possible in the times of the composer if one is to criticise in the finest sense. It seems to us that Mr. Streatfeild is not fully successful in achieving this, the most difficult art of the critic, and that M. Rolland is. For instance, Mr. Streatfeild mentions the exquisite 'Virgin's Cradle Song' (Bach, 'Christmas Oratorio'), and states that it had an earlier origin 'as a song of seduction sung by the siren Pleasure to the youthful Hercules.' In using the same *motif* for his pleasure-song, '*Schlafe mein Liebster*,' Bach evidently desired merely a musical setting for sleep in both cases. We are not disposed to accept this as evidence of 'poetic tastes,' any more than the fact that the early Christians took many pagan customs and adopted them with variations for their own religious ideas. The variations in Bach's case depend on the setting. To-day it is not at all an impossible feat to transpose a music-hall tune into a hymn by altering the time and mode somewhat. This is rather special pleading on Mr. Streatfeild's part, and Handel does not in the least need it. In fact, when he says that the magnificent Passion Music of Bach is 'only a work of art by accident, it was primarily written for edification,' we turn to M. Rolland with a sigh of relief. He, at any rate, does not write as if he thought Bach

was not an artist in order to perch Handel on a higher pedestal! But before we discuss M. Rolland's work let us look for a moment at other matter pertaining to Handelian appreciation in general.

There is, without doubt, a keener artistic recognition of Handel to be met to-day than has ever been the case previously, thanks, chiefly, to the monumental edition of his works by the *Händel Gesellschaft* (Breitkopf & Härtel), otherwise such works as the following would find little sale:

'*Georg Friedrich Handel*' by Fritz Volbach (*Harmonie*) Berlin, 1898.

'The Age of Bach and Handel' by J. A. Fuller Maitland (*Oxford History of Music*) Oxford, 1902.

'The indebtedness of Handel to works by other composers.' Sedley Taylor, Cambridge, 1906.

'Handel and his Orbit.' P. Robinson, London, 1908.

'*Die Lehre von der vokalen Ornamentik*.' Hugo Goldschmidt, 1907.

And the two works we are discussing.

Mozart's additions to the 'Messiah' are no longer tolerated and other excrescences called 'additional accompaniments' are properly taboo. Last year saw the foundation of the Handel Society of Paris and Handel festivals in Germany, which seem to have started at Maintz in 1895, undoubtedly form powerful factors in the spread of accurate musical knowledge. M. Rolland's work is, therefore, timely. It consists of 250 pages and is only illustrated by a few examples of music. In passing we may remark that he apologizes for any shortcomings in this volume, which he hopes to amplify by another in which 'he will study in detail Handel's character, work, and time.' Very good news.

Almost every page has learned notes in small type which testify to the indefatigability of the author, and one is surprised especially at the out-of-the-way English and Italian works he has consulted.

The work is divided thus: (1) *La Vie*, (2) *L'Esthétique et l'œuvre*, (a) *Les opéras*, (b) *Les oratorios*, (c) *Les compositions pour clavier*, (d) *La musique de chambre* (sonatas and trios), (e) *La musique d'orchestre*. Then follows an admirable chronological catalogue of the works and a short bibliography.

Handel's first master at the age of seven (1692), was an organist named Zachow whose palette was rather rich, as Rolland says, '*avec les violes, violette, violoncelles, des harpes, des hautbois, des flûtes, des corne de chasse, des bassons et bassonetti, et jusqu'à 4 clarini (trompettes aiguës) et des tamburi*.' And he says that the music of Zachow is that of great spaces '*de fresques tourbillonnantes, telles qu'on en voit dans les cupoles des dômes italiens*.'





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